

SUPERIORITY COMPLEX IN JANE AUSTEN'S *EMMA*

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Abstract : The aim of this research is to reveal Emma's superiority complex in Jane Austen's *Emma*. In conducting this research, the method used is qualitative. The main source of this research is the novel itself. The second source is based on books, the internet, and articles to support the writers in conducting this study. In analyzing the data, the researchers use psychoanalysis theory. The result shows that the superiority complex is the one psychological disorder where the main character, Emma, feels superior compared to other characters. This attitude should not be allowed to develop because it can break other peoples' characters. There is nothing indication of psychological or social change. Emma is lavishly praised by her father and governess, which prevents her from realizing her flaws and ill-prepared her for life in the real world. Emma's background is unclear, and she doesn't learn anything about herself. Emma's marriage is not a true match founded only on shared sentiments of love.

Keywords : *Literature, Superiority complex, Emma, Woman, Jane Austen.*

INTRODUCTION

Inferiority is an inferior feeling compared to the superior one however most people want to be more feel superior compared to other. It happens because the feeling of superiority can drive people to be more powerful, smart, and important. Sometimes people must have felt greater feelings than some other individuals in their lives. However, there are times when these feelings make others feel uneasy and uncomfortable with the way they behave. On the other hand, perhaps people have faced others who have stronger feelings than the others one around to the point where they are also tired and lazy to deal with their behavior. This behavior is known as the superiority complex.

The term superiority complex was first issued by a psychologist named Alfred Adler (Holland, 2019). Adler said that this behavior itself is actually owned by the individual to cover the shortcomings possessed by the individual. In keeping with Adler (2019), a person who has or indicates his/her superiority complicated is a person who fails to triumph over and manipulates their inferiority emotions. Rather than cover those inferiority feelings, the man or woman might cover them with the prevalent feeling which probably makes them higher. The person could usually try to deny the inferiority emotions. Holland (2019) explains that the superiority complex itself is a behavior in which a person believes that he is better than others. People with this

behavior tend to have an exaggerated opinion of themselves and believe that their abilities and success exceed those of others.

Jane Austen in her work entitled *Emma* described the aspects of the Superiority complex through the character in the novel. In this recent era, most people drowned in the superiority complex because of their position, rank, education, wealth, or popularity. The result of this study can open everyone's mind and point of view toward others and maintain positive interaction and relations with others to prevent the superiority complex. In the novel entitled *Emma*, Austen presents the superior character in the character named Emma. Emma has a close friendship with Harriet and she always controls Harriet's life because she thinks that Harriet is a shy and immature young woman. *Emma* by Jane Austen has been among the most widely interpreted works of literature since its debut in 1815–1817. Numerous concerns that are always important today are concealed in the book. The novel, which has been read for more than 200 years, has always piqued the interest of critics, academics, and students (Silvers, 2022).

In genuine literature and culture, there are a number of character traits that are shown or described that urge us to identify with a person or a character. The traits of each individual or character can be used to differentiate them from one another. Writing characters that readers or audiences can relate to is critical for authors of literary works since characters' personalities are one of a story's most important, if not its most important, elements. Even with a brilliant plot or storyline, if they don't, the story will

look lacking (Hohary, Maru and Lolowang, 2020).

When Austen said that she was about to write about a heroine whom then nobody would particularly like to save herself, Austen was also the first to condemn the book. Austen, according to Shannon (1956), was a moral author who "strove to create standards of good perception and appropriate behavior in human existence." Shannon (1956) suggested that *Emma* shows how Austen instilled her moral principles. He thought *Emma* was a book that showed the protagonist's believable transformation from adolescence to thoughtful and sincere adulthood, reflecting the protagonist's cogent and balanced psychological growth specifically in her superiority complex. This is valuable to be discussed in order to know more about Emma's psychological state related to her superior feeling. Therefore, acquiring maturity rather than becoming older is the biggest problem. It means that the process of reaching maturation is significantly more important than growing old.

In relation to this, the protagonist's evolution from the start of the tale until the end demonstrates how Emma has experiences and trials process of maturation. Emma in the first chapter of the novel shows that she has a superiority complex personality in which she did not allow others to give any suggestion related to her opinion against other people around her. She just believes herself and her consideration was the perfect adjustment for the sake of others. However, her personal adjustment was not always the best for others so this become the focus of the study. It involves moral, psychological, and

societal change. The transition is extraordinarily profound. Her feeling of superiority compared to other characters in the novel is worth to be analyzed deeply, especially in her relationship with Harriet, her very close friend.

For the last 10 years, there are several studies on Austen's *Emma*. Sadeq (2017) investigates the presentation of the gentleman in Austen's *Emma*. Khelman (2012) analyses the concept of ethos in *Emma* written by Austen. Other studies such as Medalie's (2013), Russo's (2018), and Kica's (2017) do not investigate the superiority complex in Austen's *Emma*. The last study about the superiority complex in Austen's *Emma* is in 2001 by Minma. This study aims at analyzing the concept of superiority complex in Austen's *Emma* by using the newest theories to update the knowledge of superiority complex as portrayed in a literary work, *Emma*. So, this study is conducted to reveal Emma's superiority complex in Jane Austen's *Emma*

RESEARCH METHOD

This research uses qualitative research because the data are not in the form of formulas or figures but rather words and quotes. When conducting qualitative research, information is gathered in the form of words or images rather than numbers. The writer's study findings include data quotations that support and illustrate the presentation (Bogdan and Biklen, 1982). It means that qualitative research is a suitable method to analyze a novel. Qualitative research focuses on a variety of methodologies and takes an interpretive, naturalistic approach to its subject (Aspers & Corte, 2019). This implies that qualitative researchers investigate phenomena in their

natural environments while attempting to explain phenomena in terms of the meanings that individuals assign to them. A variety of empirical materials, including case studies, personal experiences, introspective, life stories, interviews, observational, historical, interactive, and visual texts, that illustrate common and problematic events and meanings in people's lives are explored in qualitative research (Dezin & Lincoln, 2008). In collecting the data, the writers divide the data into two categories: primary source and secondary sources. The novel *Emma* by Jane Austen is a primary source of this research. The novel used for this research is the novel *Emma* published in 2015 by Xist Publishing. The secondary ones are the sources from the internet, related books, and related academic articles.

To analyze the novel, the researchers used the psychoanalysis theory. It is a theory that serves as a guide for psychoanalysis and is considered as a theory of personality organization and the dynamics of personality. It is well acknowledged that the academic area of literary criticism or literary theory has always used the closest analogy between literature and psychoanalysis. One of the most contentious and, for many audiences, least respected literary criticism stances has been psychoanalysis. Despite this, it is one of the most intriguing and fruitful approaches to the use of interpretive analysis. This psychological analysis has evolved into one of the methods for determining a literary work's secret meaning. The writer in conducting her research will use psychoanalysis theory to dig out deeply into Emma's superiority

complex. The theory itself comes from Adler (2019).

FINDINGS & DISCUSSION

The goal of this study is to analyze Emma's superiority complex by using Adler's theory (2019) about superiority complex. According to Adler (2019), someone who exhibits or has a sense of superiority is one who is unable to overcome and regulate his or her feelings of inadequacy. The person would constantly attempt to refute the inferiority sentiments rather than attempting to conceal them by masking them with the superiority sensation, which most likely made him better. Holland (2019) further explains that the superiority complex itself is a behavior in which a person believes that he is better than others.

Making Arrogant Statements That Are Not Based On Facts

The personification of Emma and the portrayal of her interactions with other characters are significantly influenced by her schooling.

"Sixteen years had Miss Taylor been in Mr. Woodhouse's family, less as a governess than a friend, very fond of both daughters, but particularly of Emma. Between them it was more the intimacy of sisters. Even before Miss Taylor had ceased to hold the nominal office of governess, the mildness of her temper had hardly allowed her to impose any restraint; and the shadow of authority being now long passed away, they had been living together as friend and friend very mutually attached, and Emma doing just what she liked; highly esteeming Miss Taylor's judgment, but directed chiefly by her own." (Austen, 2015, p. 4)

This quotation illustrates the kind of person Emma develops into as a result of Miss Taylor's instruction. Emma was doing exactly what she wanted while fully respecting Miss Taylor's opinion but primarily following her own. Mrs. Taylor behaves more like a kind-hearted older sister than a severe governess. The sisterly expressions such as *"friend and companion"* (Austen, 2015, p. 18), *"dear friend"* (Austen, 2015, p. 335), and *"my affection"* (Austen, 2015, p. 354) are clear indications of this. Miss Taylor's educational mission has shrunk to a toxic friendship. Emma has no qualms about debating Miss Taylor and, occasionally, bravely correcting her since she sees her as an equal comrade rather than as her superior instructor. Emma feels that Miss Taylor was so poor because she married Mr. Weston, and Mrs. Taylor cannot live the way she lives in Emma's family house.

"Poor Miss Taylor! — I wish she were here again. What a pity it is that Mr. Weston ever thought of her!" (Austen, 2015 p. 8)

Emma also believes that she is superior to the majority of the residents of her hamlet and on par with her governess. The fact that Miss Taylor has never been able to identify and guide Emma is another disastrous result of their sisterly connection. Emma's flaws are usually defended by Miss Taylor. For instance, Miss Taylor claims that when Emma sketches Harriet, her depiction is very different from how Harriet actually appears.

"Miss Woodhouse has given her friend the only beauty she wanted... The expression of the eye is most correct, but Miss Smith has not those eyebrows and eyelashes. It is the fault of her face that she has them not" (Austen, 2015, p. 51).

Miss Taylor defies logic by arguing that Emma's artwork is flawless but Harriet's face is flawed. This way of thinking could work for a buddy, but not for a governess whose job it is to gently point out and correct mistakes so that her students might progress. Miss Taylor turns things around by not just defending Emma's errors but also assuring her and fixing them right. Emma feels impervious to blame since Miss Taylor instructs her to minimize her errors. The teacher-student relationship is inverted since Miss Taylor lacks the qualities that are expected of a governess. However, Mr. Knightley notices the lack of qualities in Miss Taylor's guidance.

"You might not offer Emma such a comprehensive education as your talents would appear to promise, but you were obtaining a very good education from her, on the very material marital point of surrendering your personal desires and doing what you were told." (Austen, 2015, p. 45)

"You could never get her to read even half as much as you wanted. You are aware that you couldn't" (Austen, 2015, p. 44).

Emma is at fault for her laziness, but Miss Taylor is too responsible for starting this in the first place. She ought to have encouraged Emma to improve her playing as a nanny. Miss Taylor is unable to control Emma's inactivity because of their unstable relationship. Emma still has not learned discipline or how to cultivate her hidden talents from Miss Taylor. Once again, Mr. Knightley notices this flaw

"Emma would never submit to anything demanding labor and discipline, and a surrender of the imagination to the reason," (Austen, 2015, p. 43).

Emma is unaware of her limitations and her limited abilities. Emma does not become aware of how limited her powers are until she is in the company of Jane Fairfax.

"I am most happy to hear it—but only Jane Fairfax one knows to be so very accomplished and superior! — and exactly Emma's age." (Austen, 2015, p. 128).

According to Erikson's (1950) thesis, the person must realize that he or she does not need to be the greatest at everything in order to become competent. Realizing one's strengths and weaknesses, maximizing strengths, and improving weaknesses are all necessary for one to acquire an industrial sense. Overpraising students will drive them to become arrogant rather than competitive, thus the tutor's job is not to do that. Praise for students should be given but in moderation. Tutors must give appropriate comments, highlight good behavior, and constructively critique poor behavior. Erikson (1950) contends that parents and tutors have a responsibility to prevent overpraise in order to aid children in acquiring a genuine feeling of competence. Instead of praising performance, tutors would recognize effort.

Miss Taylor in Emma's instance is not a usual tutor. She aids Emma in acquiring a sense of superiority when dealing with people who are socially superior to her, such as Harriet Smith, and a sense of arrogance when dealing with those who are more competent, such as Jane Fairfax. Due to her undeveloped talents, Emma eventually develops a sense of inferiority rather than a sense of industry, preventing her from moving through the era of industry against inferiority.

Have A High Opinion Of Herself

Emma is left alone after Miss Taylor gets married, and she experiences excruciating grief that only she would be able to identify. Emma discovers herself in a situation no one will ever particularly want to be in at a time when.

“Sorrow came—a gentle sorrow—but not at all in the shape of any disagreeable consciousness. — Miss Taylor married. It was Miss Taylor’s loss which first brought grief.” (Austen, 2015, p. 5).

In accordance with Erikson's stage of psychosocial development, she should be hanging out with peers and releasing herself from significant duties. Emma's function at this point in her life is quite unclear, and she has not had a healthy construction of her identity.

“How was she to bear the change?—It was true that her friend was going only half a mile from them; but Emma was aware that great must be the difference between a Mrs. Weston, only half a mile from them, and a Miss Taylor in the house; and with all her advantages, natural and domestic, she was now in great danger of suffering from intellectual solitude. She dearly loved her father, but he was no companion for her. He could not meet her in conversation, rational or playful.” (Austen, 2015, p. 6).

Hence, the overriding melancholy of this narrative reminds us that Austen is calling our attention to Emma's service and her hushed agony in an absurd, gloomy mansion, as well as to her subjugation. Austen describes a lonely, bereaved young woman in the opening three pages, her tears near to her eyes, and how her relatives and friends "given her no equivalent." The opening few chapters are significant because they let Emma express her thoughts about Miss Taylor's marriage and her

relationship with her father. The daughter is caring for the father who is meant to be her mentor and defender, hence the father-daughter bond is developed the other way around. According to Anderson (2000), Emma "functions as (Mr. Woodhouse's) parent" and, out of love for him, she chooses to serve as his hostess and partner. She ignores his peculiarity and is unaware of how his quirky behaviors influence her. She never criticizes him and avoids interfering and his well out of fear. Like a mother looking for a babysitter for her child, Emma needs to find her father a partner every time they attend a party. They are no longer related.

“And you have forgotten one matter of joy to me,” said Emma, ‘and a very considerable one—that I made the match myself. I made the match, you know, four years ago; and to have it take place, and be proved in the right, when so many people said Mr. Weston would never marry again, may comfort me for anything.’ Mr. Knightley shook his head at her. Her father fondly replied, ‘Ah! my dear, I wish you would not make matches and foretell things, for whatever you say always comes to pass. Pray, do not make any more matches.’ ‘I promise you to make none for myself, papa; but I must, indeed, for other people. It is the greatest amusement in the world! And after such success, you know!’” (Austen, 2015 p. 12)

Mr. Woodhouse is unable to make sensible decisions. He is regretful that Mrs. Taylor's marrying altered his entire surroundings, and he now fully depends on Emma. Mr. Woodhouse despises marriage and despises those who left the city because he fears that Emma would get married and abandon him. Mr. Woodhouse considers marriages to be "silly things, they tear up

one's familial circle grievously" since they bring about changes. (Austen, 2015, p. 23). He stubbornly refuses any marriage.

"He lamented that young people would be in such a hurry to marry and to marry strangers too," (Austen, 2015, p. 157).

"Poor Miss Taylor! — I wish she were here again. What a pity it is that Mr. Weston ever thought of her!" (Austen, 2015 p. 8)

Although he is convinced that Emma may well be able to survive without him, he refuses. This would be one of the explanations for why Emma is considered a domestic bildungsroman rather than other bildungsroman books in which the protagonist leaves his hometown. But when the critical Mr. Knightley shows up to keep them under control, it's clear from his well though domineering speech that he's not the kind of partner she really needs at this stage of her development.

Erikson (1950) emphasized that in order for young people to grow, they need peers, but Emma has none. The most readily accessible friends, with whom Emma does not really fit, are Mr. Knightly and Emma's father. Mr. Knightly often criticizes Emma and is at least fifteen years older than her, making him more mature than her. He is most like a baby to be cared for. Through her interactions with her father, Harriet Smith, Jane Fairfax, and ultimately Mr. Knightly, it was possible to identify Emma's lack of self-identity. Emma's relationship with these personalities, however, shows her actual nature and exemplifies the difficulty she experiences as a result of her lack of self-awareness.

Does Not Want To Listen To Other People

Emma's relationship to her father significantly influences how she develops—or, to put it more succinctly, how she does not develop—her personality. Emma's ignorance and bias are the results of her choice to hang out with her father rather than her friends. Mr. Woodhouse is a significant factor in her immaturity since she hasn't had the opportunity to experience the larger world or even the relatively small community in which she lives because she is constantly next to her father. Mr. Woodhouse is a recluse whose daughter's life is severely constrained by his extremely restricted hobbies like having eaten gruel and playing backgammon. Emma is compelled to stay at home as well since he refuses to leave and despises going out. Emma's social circle is therefore limited to her father, two friends, and a select group of acquaintances.

"This is an alliance which, whoever—whatever your friends may be, must be agreeable to them, provided at least they have common sense; and we are not to be addressing our conduct to fools. If they are anxious to see you happily married, here is a man whose amiable character gives every assurance of it;—if they wish to have you settled in the same country and circle which they have chosen to place you in, here it will be accomplished; and if their only object is that you should, in the common phrase, be well married, here is the comfortable fortune, the respectable establishment, the rise in the world which must satisfy them." (Austen, 2015 p. 93)

The central and most important developmental goals for teenagers, according to Erikson (1968), are to resolve the identity and role confusion dilemma, construct their own unique sense of self, and choose the social setting in which they may

fit and form enduring connections with others. However, it is not the case for Emma (Chen, Lay, Wu, & Yao, 2007).

Emma hasn't ever left her house, not even to visit Box Hill, a tiny town that is only seven miles from her house. She has also never been to sea or across the town, learned from others, or had actual experience. Due to Emma's devotion to her father, she is trapped in a small social circle and faces other challenges that prevent her from maturing.

"Her attention was now claimed by Mr. Woodhouse, who being, according to his custom on such occasions, making the circle of his guests, and paying his particular compliments to the ladies, was ending with her— and with all his mildest urbanity" (Austen, 2015 p. 356)

Numerous studies have demonstrated that peer relationships are a key element that contributes favorably to teenagers' identity formation. Rassart, et. al. (2012) believe that healthy relationships between peers may avoid stagnation as well as the development of a feeling of personality. Emma's father is by no means a peer to her; instead of encouraging her growth, he actively plays a role in highlighting her immobility.

Mr. Woodhouse's poor health is a major issue for everyone, even Emma, as it increases his authority and leads others to tolerate his dictatorial behavior. He is excellent at keeping Emma under control by using "a mix of reliance and praise." (Paris, 2017), Emma is thus a sufferer of subjection. Emma looks to be free of any restrictions, yet she is unaware of how her father is tying her to him.

"I wish my health allowed me to be a better neighbour. You do us a great deal of honour

to-day, I am sure. My daughter and I are both highly sensible of your goodness, and have the greatest satisfaction in seeing you at Hartfield." (Austen, 2015 p. 357)

According to Erikson's (1968) theory of self-concept, parents must provide their children with a place where they may experiment, create their own relationships, and connect with others in order to deepen their knowledge and experience new things. People must separate themselves from their inner relationships and their exterior relationships. Erikson highlights how a person's identity is profoundly shaped by their external relationships. Emma has no or very little life experience, which is terrible given how strongly she is committed to her father.

Desire To Control Other Individuals Or To Be Superior To Others

Emma's restricted society is a highly limited setting for her to develop in, therefore for the unfortunate Emma, the circumstances outdoors is not much better than it is within. According to Monaghan (1980), the way in which Highbury life is ordered not only renders things boring for Emma, but it also deprives her of the opportunity to accomplish self-improvement. Emma looks for solace out in an attempt to get away the gloomy and dreary environment at home. Paris (2017) explains that Emma surrounds herself with individuals who are less intelligent and socially advanced than her.

"But Emma discovers what she's looking for in Harriet Smith, a lovely young woman of unidentified parents. She might take heed of her, help her grow, separate her from her unsavory friends and acquaint her with the right crowd. She would also help her develop her ideas and politeness. It would

be a worthwhile endeavor that would fit her status in life, her free time, and her abilities very well." (Austen, 2015, p. 24).

This citation sums up Emma's feelings following her first encounter with Harriet Smith. Emma sees Harriet right away as a potential project—a blank slate from which she may be molded into the ideal upper-class woman. Emma's ostensibly "kind" proposal, however, also reveals her conceit and disregard for others. Emma believes that Harriet has to be "fixed," and that the only person in Highbury society who is able to do so is her.

"I have not said, exert yourself Harriet for my sake; think less, talk less of Mr. Elton for my sake; because for your own sake rather, I would wish it to be done, for the sake of what is more important than my comfort, a habit of self-command in you, a consideration of what is your duty, an attention to propriety, an endeavour to avoid the suspicions of others, to save your health and credit, and restore your tranquillity. These are the motives which I have been pressing on you. They are very important—and sorry I am that you cannot feel them sufficiently to act upon them. My being saved from pain is a very secondary consideration. I want you to save yourself from greater pain. Perhaps I may sometimes have felt that Harriet would not forget what was due—or rather what would be kind by me." (Austen, 2015, p. 324).

The dynamic between Emma and Harriet Smith is not more promising than the one she has with her father. Emma is Harriet's friend, and she makes it plain that she has no desire to mature or become a better person.

"Harriet certainly was not clever, but she had a sweet, docile, grateful disposition, was totally free from conceit, and only

desiring to be guided by any one she looked up to. Her early attachment to herself was very amiable; and her inclination for good company, and power of appreciating what was elegant and clever, shewed that there was no want of taste, though strength of understanding must not be expected. Altogether she was quite convinced of Harriet's being exactly the young friend she wanted—exactly the something which her home required. Such a friend as Mrs. Weston was out of the question. Two such could never be granted. Two such she did not want. It was quite a different sort of thing, a sentiment distinct and independent. Mrs. Weston was the object of a regard which had its basis in gratitude and esteem. Harriet would be loved as one to whom she could be useful. For Mrs. Weston there was nothing to be done; for Harriet everything." (Austen, 2015, p. 31).

Role of Emma's uncertainty intensifies when she assumes the mother's role by claiming credit for arranging matches. The Victorian era was characterized by courting and arranged marriages, although this was the responsibility of the parents. Emma grants herself the power to manage and rule over the lives of others, particularly those she believes to be beneath her social status, through arranging weddings. If Austen wants to reinstate social structure, she chooses the incorrect person for the job, and if she wants to attack the practice of forced marriages, she ends up going too far. Emma finds herself in the mother role because she wants to find Harriet a good spouse. Emma's overt desire to dominate Harriet meets her ego's need for control and frees her from the few opportunities for control that being with her father provides.

Emma cannot distinguish between parenthood and domineering; therefore, Harriet's motherly behavior does not automatically make her a good parent. Serving as the mother may therefore be regarded to be a perversion of her assumed position. Minma (2001) affirms that Emma's match-making endeavor is inspired by situations and preferences that have nothing to do with Harriet in this regard. It is motivated by "the lack of intellectual stimulus following Miss Taylor's marriage, a desire to showcase her own brilliance, a love of controlling and organizing, and so on," (Minma, 2001).

Emma raises Harriet in Mr. Woodhouse's parenting manner. As a result, Emma is unable to assist Harriet, and their relationship—which cannot be described as a friendship—is not very healthy (Hatcher, 2003). Emma possesses unrestricted authority because of her high social status, a form of authority that is often reserved for men. The residents of Highbury are willing to overlook her father's abuse. Korba (1997) makes an interesting observation on the masculine characteristics that Emma possesses. When Emma convinces Harriet to decline Martin's offer, according to Korba (1997), she "wins" the argument. When Harriet defeats Martin, it is seen as a contest between two men, with poor Harriet serving as the prize. Emma puts herself in a character that is very different from a feminine role.

Her relationship with her father, who offers very little formal schooling and teaches her nothing about relationships with those around her, is the cause of her status ambiguity. Due to the manner, her father brought Emma up, Emma has not

experienced emotional development. He has failed to adequately prepare his daughter for life outside of the house. She "has been and still is a child" because of the way he treats his daughter. Monaghan (1980) points out her dependence and loyalty. Mr. Woodhouse's behavior of Emma might be viewed as child abuse in today's society. Emma is replicating her father's mistakes in her interactions with Harriet and other people. She is adhering to the same pattern and has clearly absorbed her father's lessons. She, unfortunately, picks up on how to not grow up well. Emma's lack of peers has a detrimental impact on her education since it prevents her from assimilating into established relationships, especially reciprocal adult relationships.

Emma lacks the mental and personal oriented needed to make her a valuable member of the society since she is self-absorbed and uninformed of the opinions and needs of others. Emma may give off the impression of self-assurance and influence people with her actions, but she is not always completely autonomous.

Concealed Low Self-Confidence

Through her friendship with Jane Fairfax, Emma struggles to establish her identity. Emma rejects Jane Fairfax before she ever meets her despite realizing that she possesses many endearing features. Emma does this as a result of Miss Bates' constant extolling of Jane. Jane Fairfax, who ought to be Emma's natural loyal companion, has grown to despise her (Shannon, 1956: 638). Emma dismisses Jane the moment she comes to Highbury.

"Oh! yes; we are always forced to be acquainted whenever she comes to Highbury. By the bye, that is almost enough

to put one out of conceit with a niece. Heaven forbid! at least, that I should ever bore people half so much about all the Knightleys together, as she does about Jane Fairfax. One is sick of the very name of Jane Fairfax. Every letter from her is read forty times over; her compliments to all friends go round and round again; and if she does but send her aunt the pattern of a stomacher, or knit a pair of garters for her grandmother, one hears of nothing else for a month. I wish Jane Fairfax very well; but she tires me to death." (Austen, 2015, p. 106).

The best peer with whom Emma should associate herself is Jane Fairfax. Even though Jane is the only figure close to her in age, achievements, and consciousness, in many ways Emma is superior. Morgan (1980) underlines that Jane is "the buddy Emma might as well have chosen."

"I am most happy to hear it—but only Jane Fairfax one knows to be so very accomplished and superior!—and exactly Emma's age." (Austen, 2015, p. 128).

The major unfinished business of the work, according to Perry (1986), is the friendship between Emma and Jane Fairfax, the two exceptional young women whose connection we await and whose discussion promises the most wonderful equality of preferences and interests. (189) Jane Fairfax is the kind of person who, in contrast to Harriet, would expose Emma's flaws and present her with many challenges as opposed to Harriet's unquestioning compliance.

"But now she made the sudden resolution of not passing their door without going in—observing, as she proposed it to Harriet, that, as well as she could calculate, they were just now quite safe from any letter from Jane Fairfax." (Austen, 2015, p. 107).

Instead of just Jane Fairfax, who is her academic equal, Emma "prefers to choose as a friend Harriet Smith, whom she can belittle and control," (Bree, 2009). Emma's restricted environment at Highbury pales in comparison to Jane's real-world experience and behavior. Morgan (1980) then explains as follows:

"Jane arrives in the peaceful seclusion of Highbury from the outside world, the vast realm of actual events. Jane poses a challenge to Emma because she injects the unsettling realities of life into a previously peaceful world that is easily controlled by her imagination, however not in the way that Emma imagines her opponent to be." (Morgan, 1980, p. 31).

Emma ignores Jane Fairfax because she poses a threat that makes her think critically and isn't going to go along with her childish antics or fantasies. Emma is actually passing up a fantastic opportunity to develop and grow by ignoring Jane. Mr. Knightley wants Emma to grow close to Jane because he understands that doing so will help Emma personally and socially. However, Emma becomes increasingly resistant, especially after learning that Mr. Knightley admires Jane.

"That sweet, amiable Jane Fairfax!" said Mrs. John Knightley.— 'It is so long since I have seen her, except now and then for a moment accidentally in town! What happiness it must Emma be to her good old grandmother and excellent aunt, when she comes to visit them! I always regret excessively on dear Emma's account that she cannot be more at Highbury; but now their daughter is married, I suppose Colonel and Mrs. Campbell will not be able to part with her at all. She would be such a delightful companion for Emma.'" (Austen, 2015, p. 127).

Emma's lack of perspective and jealousy has conspired to cause her to act passively toward Jane. Emma tries to humiliate and be hostile against Jane rather than be a friend, and it is because of her damaged personality and unorganized imagination that she believes Jane may perhaps replace herself in Highbury society.

“This she had been prepared for when she entered the house; but meant, having once talked him handsomely over, to be no farther incommoded by any troublesome topic, and to wander at large amongst all the Mistresses and Misses of Highbury, and their card-parties. She had not been prepared to have Jane Fairfax succeed Mr. Elton; but he was actually hurried off by Miss Bates, she jumped away from him at last abruptly to the Coles, to usher in a letter from her niece.” (Austen, 2015, p. 188).

Emma is unable to influence Jane, and she has little hope of tricking the sane Jane. Emma does not get up when she hears about Jane since Jane makes her feel like somebody she is not. Perry (1986) stated that Emma dislikes Jane's better standards and success because it undermines her consciousness. Emma feels inadequate when Jane is around, specifically when they both play the piano and Jane shows off her impressive skill.

“For shame, Emma! Do not mimic her. You divert me against my conscience. And, upon my word, I do not think Mr. Knightley would be much disturbed by Miss Bates. Little things do not irritate him. She might talk on; and if he wanted to say anything himself, he would only talk louder, and drown her voice. But the question is not, whether it would be a bad connexion for him, but whether he wishes it; and I think he does. I have heard him speak, and so must

you, so very highly of Jane Fairfax! The interest he takes in her—his anxiety about her health—his concern that she should have no happier prospect! I have heard him express himself so warmly on those points!—Such an admirer of her performance on the pianoforte, and of her voice! I have heard him say that he could listen to her forever. Oh! and I had almost forgotten one idea that occurred to me—this pianoforte that has been sent here by somebody—though we have all been so well satisfied to consider it a present from the Campbells, may it not be from Mr. Knightley? I cannot help suspecting him. I think he is just the person to do it, even without being in love.” (Austen, 2015, p. 274).

When Emma finds that Jane is a superior pianist than she is, she becomes envious since it appears that Jane has the power to dim her perception of her own abilities. "Jane is superior than Emma in most ways, she is Emma's superior in terms of taste, aptitude, and both the intellect and the heart," (Booth, 1961). Emma's emotions of inadequacy are a predictable outcome of the unwarranted overpraises in the early point of the profession, and they are a logical reaction to that experience.

Erikson (1950) stresses that negative effects from one stage will carry over to another, and Emma is already experiencing this. Emma is currently experiencing the negative effects of being substandard since she never learns how to work hard. Emma's refusal to befriend Jane is caused by the fact that neither her father nor Miss Taylor ever comments on her artistic ability. Because of her sense of wonder, Emma thinks her competences are unmatched. Emma has never thought of Jane as a possible friend; instead, she views her as a competitor.

Emma's lack of maturation is adequately depicted, despite Jane's little part in the book. It is obvious that Mr. Woodhouse's influence on Emma is far more than one may imagine. He not only limits her development but also mistakenly upholds her flaws. Like her father, Emma is so preoccupied with her own sentiments that she is apathetic to and uncaring about other people's feelings. Erikson (1963) believes that youngsters must rely on their peers for direction as they explore their values and ideas as part of the identity-building process.

CONCLUSION

Erikson's theory of psychosocial development may be used to follow Emma's development from the start of the book to its conclusion, although it does not show any signs of social or psychological growth. By not learning new things or improving her talents, Emma fails the enterprise underuse stage. When she later feels inadequate for Jane's actual talents, she pays the price. Due to her father's and her governess' excessive adulation, Emma is oblivious to her flaws and is unprepared to handle real life. Emma is unable to connect with others around her during the personality versus role confusion stage; her relationship with her father is restrained, and her relationship with Harriet is unhealthy since she improperly plays the mother position. Her relationship with Jane is exactly the opposite of what it should be, and her relationship with Mr. Knightley is evidence that she has no desire to grow up. Emma's identity is unclear, and she doesn't learn anything about herself. Her failure in the stage of closeness versus isolation is shown by her failure in these psychological development phases. Even if Emma marries

at the very end of the book, this does not necessarily signify that she has matured. Emma's marriage is not a true match founded only on shared sentiments of love. Her willingness to keep Mr. Knightley close to her family and avoid losing him to anyone else is essentially the foundation of her marriage to him. If she assures him that he won't wed anybody else.

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